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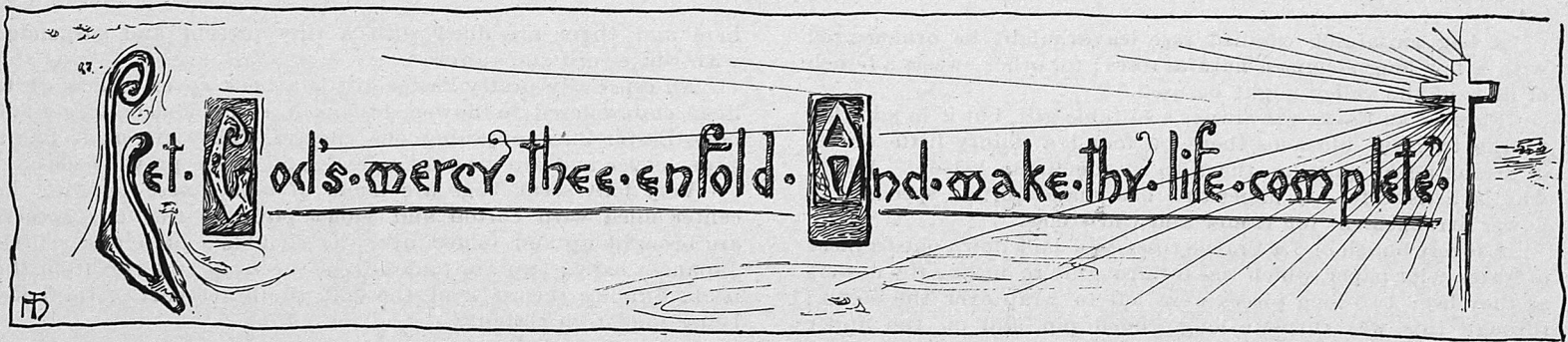
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THE DECORATOR AND FURNISHER.



EASTAR CARD ON MAPLE VENEER, BY HELEN HYDE.

FOR EASTER.

BY LAURA B. STARR.

"Some say that ever 'gainst that season comes,
Wherein our Savior's birth is celebrated,
The bird of dawning singeth all night long:
And then, they say, no spirit dare stir abroad:
The nights are wholesome: then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallowed and so gracious is the time."

THE custom of giving eggs as presents at Easter time is so ancient that its origin is lost in obscurity. The fashion of making gifts of pictures instead of eggs was introduced by the Germans, probably. There is an old print in the British Museum which gives color to this statement. The print is emblematical and represents three hens upholding a basket in which are placed three eggs, ornamented with representations illustrative of the resurrection. Over the center egg is the Agnus Dei, with a chalice representing Faith; the other eggs bear the emblems of Charity and Hope. Beneath all are the following lines in German:

"All good things are three,
Therefore I present you three Easter eggs,
Faith and Hope, together with Charity.
Never lose from the heart
Faith in the Church; Hope in God,
And love Him to thy death."

For the ordinary colored eggs aniline dyes are best; they can be bought at any druggist, and a few cents worth will suffice for a large quantity of eggs. Most of these dyes will dissolve in water and do not need to be boiled, though the color is more speedily imparted if the eggs are boiled in a solution of the dye-stuffs. The dyes are also better if dissolved in a little alcohol before being put in water. Care must be taken that there is plenty of liquid to cover the eggs, which must be stirred gently while boiling so as to color them evenly; they must not be allowed to rest on the bottom of the kettle.

For purple eggs, two cents worth of logwood will be required; when the eggs are taken out of this dye, if a little vinegar is added to it a brilliant crimson will be the result; after this a bit of sulphate of iron will make a blue dye. Any names, letter, figures or sketches to be kept white must be traced with nitric acid before boiling. A new quill pen is the best thing to use for this purpose.

Eggs boiled in the coat of an onion turn out a beautiful mottled brown. Speckled or flowered eggs are marked by sewing them up smoothly and tightly in colored calico and boiled an hour in weak lye. After the eggs are colored they should be rubbed with sweet oil to give a polish. Still another way is to immerse the egg in hot water a few minutes, then use the pointed end of a common tallow candle to inscribe a name, date, or to sketch a landscape or flower. The warmth of the egg renders this an easy process. When finished place the egg in a pan of hot water saturated with cochineal, or any other dye. The part over which the tallow has been passed is impervious to the operation of the dye, consequently when the egg is removed from the liquid there appears no discoloration, but a white inscription on a colored ground, like etching.

The gold raised letters such as are sometimes seen on old vellum and on missals are made after these directions. After having formed the letter, beat together vermilion in powder and the beaten white of an egg till it is of the consistency of oil. With a camel's hair brush wash the letter with some strong gum water, then when nearly dry lay on the vermilion; let each layer dry before putting on another coat; then after a layer of white of an egg put on pure gold leaf and dab it with a chamois leather or a wad of cotton wool; when dry, burnish with any hard substance. This cannot be done very well on an empty egg, but the letters are very pretty even if not burnished; with care it may be accomplished on hard boiled eggs. This lettering, however, is more suitable for cards, parchment and vellum, while the gold, silver and bronze paints are nearly as effective for eggs.

A strip of veneer of any handsome wood makes a good background upon which to paint in water-color and gold an Easter greeting. One seen was of maple wood veneer, showing

the grain beautifully; it measured three and a half feet by nineteen inches. The natural desire of one's heart for a friend embodied in the following lines was painted in illuminated letters:

"Let God's mercy thee enfold
And make thy life complete."

The cross and rays were done in Chinese white shaded with gold. The large L was done in white, blue and gold, shaded with black. The G and A were painted black and red with a background of solid gold. The small letters were gold shaded with black. These pieces of veneer are much more substantial than the ordinary card, and if well done deserve a place as a permanent decoration fastened to the wall with brass headed tacks.

Splashes of gilding may be scattered about over pieces of ragged-edged cartridge or parchment paper, with an illuminated text printed diagonally across the middle. The different colored bronzes are also very effective for cards of this kind.

A scent sachet card made of a piece of parchment paper the shape of an envelope is very pretty. On the face of the envelope deliberately tear a hole, pressing back the torn edges. On a piece of bolting cloth or silk paint a cherub's head; put this over a small case of violet powder and place inside the parchment envelope so that the head seems peeping through the torn hole. On the remaining space of the envelope print in green bronzes any scriptural text.



EASTER BON BON BAG, BY HELEN HYDE.

Two large magnolia leaves came from the South bringing an Easter greeting. They were tied together with ribbon, one bore the date in gold lettering, while upon the other was inscribed: "An Easter souvenir from the Sunny South."

A characteristic one from the Pacific Coast was made of a ragged piece of cartridge paper; through an opening made in one corner was thrust a little forked branch of the red manzanita tree, while a beautifully illuminated legend was transcribed across the opposite corner.

This idea might be carried out with tiny thorn branches, gilding or polishing them, or what would be prettier still, if Easter came late enough, two or three twigs of the soft downy pussy-willow might be used. A white cord and tassel might be tied across one corner very effectively.

Unmounted photographs suitable to the season may be utilized for Easter cards. A very pretty one had a graceful figure of Hope mounted on a piece of heavy gray board, folded once. An appropriate sentiment done in raised gold letters was on the reverse side.

A bag for bon-bons is made of a six-inch square of semi-transparent parchment paper, painted with four straight lines for border with monogram in the corner, to look like a handkerchief; the four corners are brought up and tied with cream baby ribbon. Candied violets fill the inside, while a bunch of real Parma violets is caught in the knot of the ribbon.

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A bag containing candied rose leaves might be ornamented with a few long stemmed natural roses; for other sweets a bunch of lilies of the valley might be used.

Flowers at Easter are always a suitable gift, but if in addition to the fragrant blossoms there be found a dainty little device in arranging or putting them up so much the better. A lady who is artistic to her finger-tips has made quite a specialty of flower arrangement for Easter and Christmas.

A lovely bunch of La France roses was laid down onto a piece of water-color paper, which was torn roughly to outline the flowers as they lay; two long pieces were left to wrap over the stems; through this was thrust a long gilded pin, and on the upper piece of paper was sketched in gold a crown with Easter and the date underneath. A tiny bunch of violets were put into a three-cornered piece the same way, while the long pin caught and held the donor's card, which was tied with loops of narrow

here and there, are filled with a tiny present and suspended with white cord and tassels.

An especially pretty Easter gift is a book cover of fine white linen embroidered in flower designs in silks, violets, forget-me-nots, Easter lilies, anything one chooses. They are made like a paper cover and are used for missals and white prayer-books.

Very jolly scent bags are made of a Japanese napkin, the center filled with cotton and violet powder; the four corners are brought up and folded over the shoulders of a queer little Japanese baby; two are folded from the front and two from the back, forming the waist of the doll, the lower part of the body being hidden in cotton.

AMERICAN landscape painters in their delineations on canvas of the autumnal tints assumed by our woodland foliage, have



GAME PLATE IN REPOUSSE—No. 5 of the Series—BY LILY MARSHALL.

white ribbon. Heavy silk cord with ravelled tassels is now used by some instead of ribbons to tie flowers. Any quaint conceit or new design is seized upon with avidity, and the carrying out of one always suggests more.

A bon-bon box may be made of a Japanese napkin and piece of silk. Make first the box of cardboard the size desired, then cover with the napkin; have silk, white or pink, about a finger deep, shirr onto the top of the box and run a drawstring of ribbons an inch from the top, leaving a little ruffle to stand up; fill with sweets and tie a card to the drawstrings.

Bits of celluloid cut into any odd shape are decorated and given as Easter bookmarks.

English walnut shells painted white, with splashes of gilt

doubtless supplied valuable suggestions for the fired colored designs that appear on lofty porcelain jars. A pair of these, several feet high, are attractively adorned with clambering faded stalks and leaves of many tints clinging to a ground of dark and variegated aspect in cloudy forms. The exposed veins of the dry leaves are admirably depicted.

AN exceedingly rich deep blue with brilliant glaze, forming a band lying near to border, is a conspicuous feature in some newly imported china sets and vases; this band bearing ornaments in color and gold, those in gold being in spangled form. Minuteness of detail is more than ever resorted to in filling in panels.